

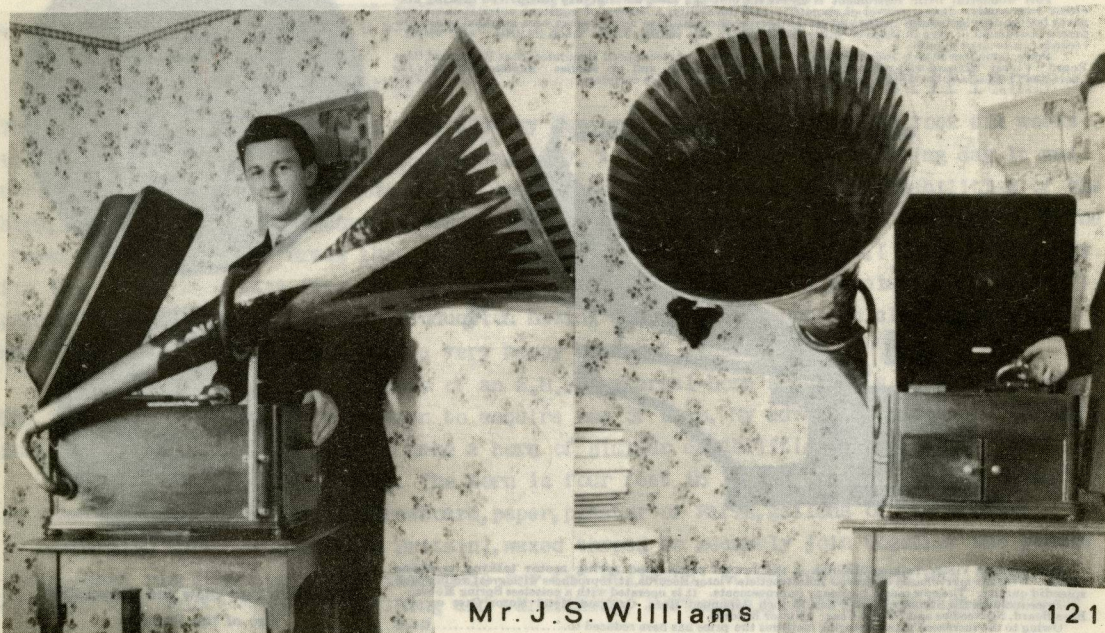
THE HILLDALE NEWS NO. 47

Miss Marie Hall



1969

February



Mr. J.S. Williams

The Victor Disc Talking

With its practically indestructible Record, already so widely known (the factory having made more than a quarter of a million) that it is hardly necessary to explain its many advantages over any other type of talking machine, but such vast improvements, both in the manufacture of Machines and Records, have recently been made, there is positively no comparison between the sound reproductions of even three months ago and the magnificent results produced to-day.

Place the "Victor" Talking Machine where it can not be seen and any one will declare it's the human performer. The public has long recognized the wonderful possibilities and delightful entertainment that can be furnished by a perfect sound reproducing machine. Since it has been perfected in our laboratory, it opens a new field in the homes of many music lovers who have hitherto scorned the talking machine on account of its mechanical imperfections.

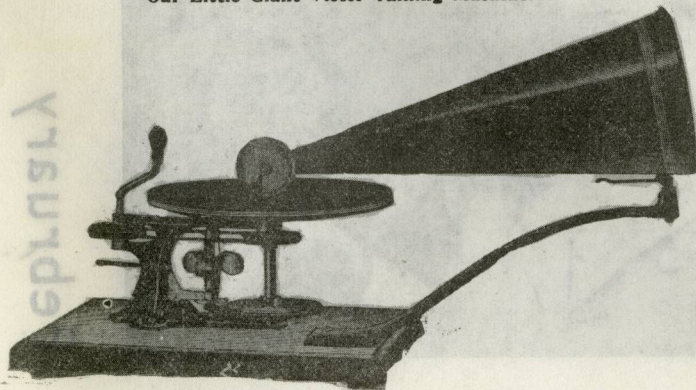
The records of the "Victor Talking Machine" are made on flat discs of a hard, indestructible composition, in two sizes—the "Victor" is 7 inch, the "Monarch" 10 inches in diameter. The material used in the records is a secret composition and many unsuccessful attempts have been made to imitate it. Both the "Victor" 7 inch and "Monarch" (10 inch) disc records are faithful and perfect reproductions of the original sound, preserving a perfectly natural and brilliant tone as well as great volume and distinctness.

Five of the leading soloists of Sousa's Band unite in saying: "We consider the "Victor" the only "Talking Machine" which reproduces perfectly the true tone of our respective instruments.

The sound box is the particular feature of the "Victor" Talking Machine, and, while being far superior to any other reproducer in the volume and clearness of its reproductions, it is simplicity in itself—not getting out of order or breaking like all other types of reproducers. It operates with a hard steel needle on the disc, transmitting the sound to the horn through a sound box very similar to those used on a telephone receiver. Throughout, from the cheapest to the most expensive "Victor" Talking Machine, they are the embodiment of mechanical simplicity and perfection.

Sousa, the March King, says: "The Victor Talking Machines are the best yet."

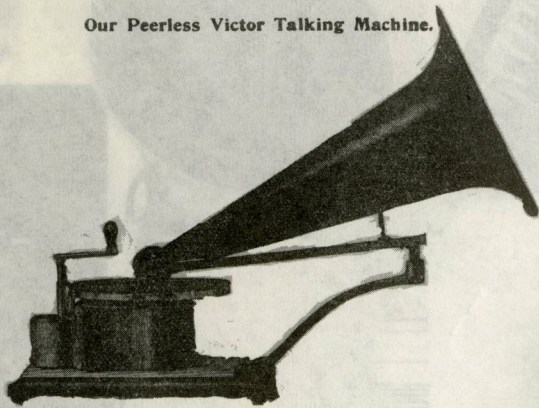
Our Little Giant Victor Talking Machine.



This wonderful little instrument is by far the best and most satisfactory low priced talking machine ever made. It is a marvel of simplicity and durability; a source of constant entertainment and never failing delight to both young and old. Its reproductions have never before been equalled in any low priced instrument or even in those of other makes which are selling at ten times its price. All "Victor" records can be used upon it.

Price, including 10 inch Japaned Tin Horn, Sound Box, perfect Speed Regulator, neat Hardwood Base Board, "Victor" Record with six selections suitable for children, and 100 needles complete and ready for operation; a wonderful talking machine for very little money. Price complete.....\$2.50

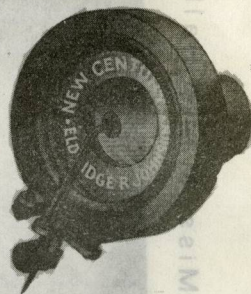
Our Peerless Victor Talking Machine.



Our Peerless Victor Talking Machine is the lowest price good spring motor talking machine made. With the marvelously improved indestructible Victor Records, it reproduces with great volume and splendid quality. The new model has many improvements. It is operated with a noiseless Spring Motor.

Price includes the Standard Sound Box, 16 inch Japaned Horn, Oxidized Metal Motor Case on neat Base Board, 200 Needles and Needle Case; 6 Victor Records.

Owing to the increased manufacturing facilities the price has been reduced to.....\$11.25



The Sound Box.



These two cuts show the comparative size of the Records.

Marie Hall was born in Newcastle - on - Tyne on 8th. April, 1884. In early years she began receiving music lessons on the harp, from her father. He was the harpist in the orchestra of the Carl Rosa Opera Company. Later she decided to take lessons for the violin and went to Malvern in 1894 to study under Elgar. Progressing to the R.A.M. in London, the famous German violinist August Wilhelmj (1845 - 1908) gave her lessons. She was next the pupil of Max Sevieck (1852 - 1934), who in 1873 had settled in Vienna to compose and teach. Between 1901 and 1903 Marie studied intermittently with him. It was with Sevieck in 1902 that she made her debut in Prague. Further performances were given in Vienna and London in 1903. She owned a Stradivarius which was sold recently for £22,000, and gave the first performance of Vaughn Williams' "The Lark Ascending". She died on 11th. November 1956.

Marie Hall recorded for the Gramophone Company, making her first records in London in 1903.

12", single-sided, black.	07902 Raff	Cavatina
	07903 Schubert	Moment Musical - Gigue
	07904 Handel	Bouree
	07905 Dvorak	Humoresque
	07906 Schubert	1 st Abeille
10", single-sided, black.	7962 Saint-Saens	Le Cygne
	7988 Dvorak	Humoresque
	7990 Mendelssohn	Violin Concerto - Finale
	7991 Mozart	Minuet, 1756
	7996 Ambrosio	Canzonetta

Also on double-sided D76, D77, D79, D80. E2, E15, E16, E17, E18, E348.

A 'Home-made' Horn

by J.S.Williams

The two photographs on the front page show my home-made external horn which took six weeks to make and was completed on New Year's Day, 1967. A very memorable and exciting day it was too! Prior to playing any records on the gramophone, I was dubious of the capabilities of the horn, so to 'initiate' it I chose a rather subdued piece of music. I placed the record on the turntable, released the brake then placed the needle in the first groove. I waited excitedly for the sounds to emerge from the Regal-looking horn! The tone was a revelation to me and I played record after record. The reproduction having a wonderful depth and clarity, my work was worthwhile, so I retired to bed a very happy man that evening!

A few years ago I saw a picture of an E.M.G. external-horn model in a 1929 number of 'The Gramophone' and I felt very keen to acquire one of them. My advertisements were in vain, so I thought I would endeavour to make a horn of similar capabilities.

My combination is as follows. The horn is four feet in length with a two-foot bell. It is constructed from pieces of strawboard, paper, plaster of Paris, gallons of "Seccotine" (a commercial glue obtainable in Britain), waxed thread to securely join together the pieces and a metal rim from a standard lampshade for the bell-end. After everything was stuck securely and smooth came the staining and varnishing. Fortunately, a friend obliged with an

empty case of an H.M.V. table model of ample size. I fitted another spring motor, then the tone-arm (an E.M.G. gooseneck). After this I had made a piece of strong metal tubing of uniform bore, curved so that it would fit under the tone-arm and protrude through a hole made at the rear side of the cabinet. On to this tube I fitted the 'back-part' of an H.M.V. large bore tone-arm, into which the horn fits.

I was fortunate to acquire an E.M.Ginn "Expert" external horn model which yields a very fine tone, but it is hard to detect any difference between this and my own model, as both give impressive performance.

I heard that vertically-cut discs can be played with bamboo needles. I tried them in a Pathé soundbox and achieve better reproduction than with the Pathé sapphire.

I make my own triangular bamboo needles, and would sell them to members if they require some.

Basic Principles of Sound Recording by D. Harbour

part 4. Diaphragms

In Islington there was a Dog: as many Dogs there be, both Mongrel, Puppy, Whelp and Hound, and Curs of low degree

One might say this also of diaphragms, as these are fitted to Petrol Pumps, Fish Tanks, Gas Meters, Human Beings, Cameras, Barometers and Gramophones. There are of course good diaphragms (plenty of these) cheap diaphragms and very bad diaphragms (plenty of these) cheap diaphragms and expensive diaphragms. They are, however, to be seen outside Islington. Let us consider the acoustic types. . . .

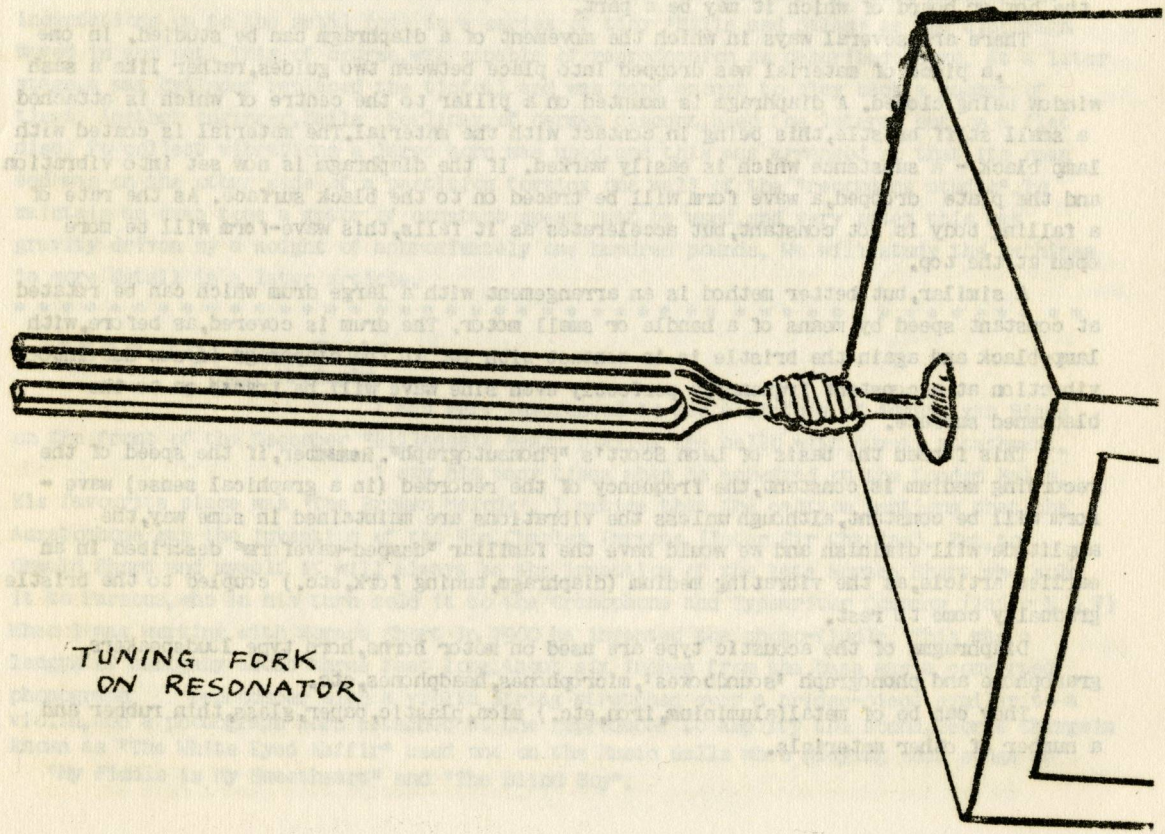
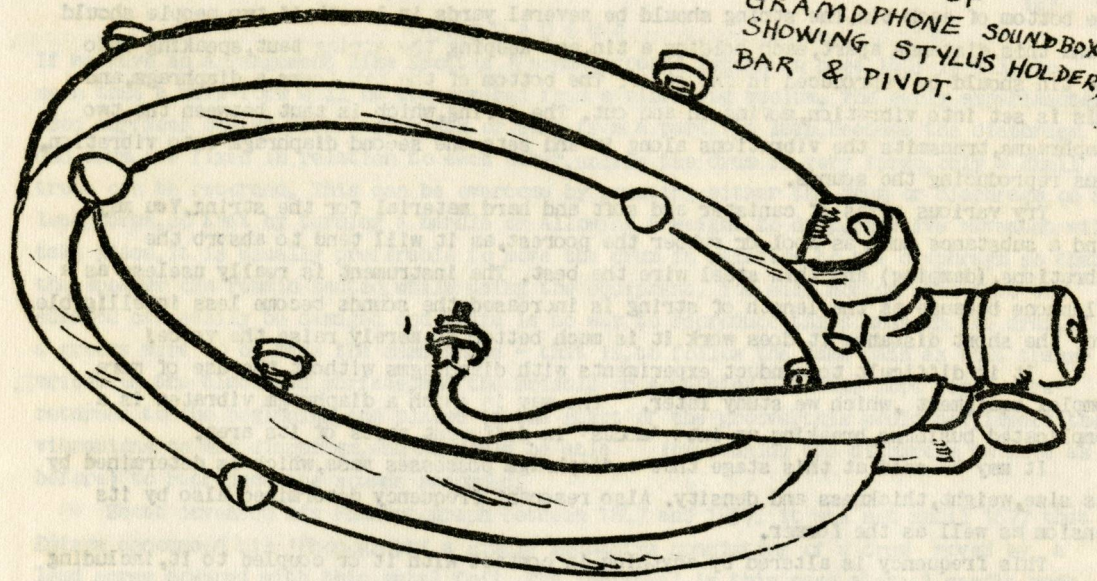
Diaphragms used in sound recording and reproduction are usually circular in shape, and in most of the earlier equipment anyway, are thin and flat. If a vibrating object is placed on top of a thin Cigar box, in the centre, the whole top will be set into vibration, and one or two points may be noted.

1. The sound from the object, say a tuning fork, will be amplified, that is, the sound produced is much louder than that from the fork alone, because there is now a larger area imparting the vibrations to the outer air.
2. If the resonant frequency of the box is the same as that of the tuning fork, the box will be much more readily set into vibration - the two being in tune with each other.
3. Because the energy is mechanically "transmitted" or conducted from the vibrating object to the box, this energy is rapidly absorbed and the fork will quickly come to a standstill.

It can be said that the flat top of the box "amplifier" is a crude form of diaphragm. On odd occasions I have walked in a busy street carrying an empty case, and have noticed, particularly when a motor cycle passes by, that the sides are set into vibration with the surrounding noise. String instruments, piano, violin, etc., are fitted with sounding boards and the vibration of the string is conducted through the bridge to the belly of the instrument (violin) which forms the 'sounding board'.

A simple experiment to be carried out is the making of a string telephone. Two empty food tins are pierced in the centre of the bottoms with a hole just large enough to pass a string through. A knot is tied to the ends of the string after it has passed through

DIAGRAM OF
GRAMMOPHONE SOUND BOX
SHOWING STYLUS HOLDER,
BAR & PIVOT.



TUNING FORK
ON RESONATOR

the bottom of each tin. The string should be several yards in length. If two people should stand this distance apart, each holding a tin, and keeping the string taut, speaking into one tin should be reproduced in the other. The bottom of the tin forms a diaphragm, and this is set into vibration, moving in and out. The string, which is taut between the two diaphragms, transmits the vibrations along it and sets the second diaphragm into vibration, thus reproducing the sounds.

Try various sizes of canister and soft and hard material for the string. You may find a substance such as wool or rubber the poorest, as it will tend to absorb the vibrations, (damping) and thin steel wire the best. The instrument is really useless as a telephone because as the length of string is increased the sounds become less intelligible. Over the short distance it does work it is much better to merely raise the voice!

It is difficult to conduct experiments with diaphragms without the use of more complex equipment, which we study later. The way in which a diaphragm vibrates is a complicated business, breaking up into 'modes' in different parts of its area.

It may be said at this stage that a diaphragm possesses mass, which is determined by its size, weight, thickness and density. Also resonant frequency determined also by its tension as well as the former.

This frequency is altered by anything in contact with it or coupled to it, including the box or board of which it may be a part.

There are several ways in which the movement of a diaphragm can be studied. In one, a piece of material was dropped into place between two guides, rather like a sash window being closed. A diaphragm is mounted on a pillar to the centre of which is attached a small stiff bristle, this being in contact with the material. The material is coated with lamp black - a substance which is easily marked. If the diaphragm is now set into vibration and the plate dropped, a wave form will be traced on to the black surface. As the rate of a falling body is not constant, but accelerates as it falls, this wave-form will be more open at the top.

A similar, but better method is an arrangement with a large drum which can be rotated at constant speed by means of a handle or small motor. The drum is covered, as before, with lamp-black and again the bristle is in contact with it. If the diaphragm is now set into vibration at a constant frequency, a perfectly even sine wave will be traced on to the blackened surface.

This formed the basis of Leon Scott's "Phonautograph". Remember, if the speed of the recording medium is constant, the frequency of the recorded (in a graphical sense) wave-form will be constant, although unless the vibrations are maintained in some way, the amplitude will diminish and we would have the familiar "damped-waveform" described in an earlier article, as the vibrating medium (diaphragm, tuning fork, etc.) coupled to the bristle gradually come to rest.

Diaphragms of the acoustic type are used on motor horns, horn type loudspeakers, gramophone and phonograph 'soundboxes', microphones, headphones, etc.

They can be of metal (aluminium, iron, etc.) mica, plastic, paper, glass, thin rubber and a number of other materials.

RECORDING

If we have an arrangement like Scott's 'Phonautograph' (shown on page 140) it will be seen that a wave-form will be transcribed from a vibrating medium. The early experimenters used surfaces coated with lamp black or soot from a paraffin lamp. Because the diaphragm and drum are fixed in relation to each other, unless the drum is very large, only a small trace can be recorded. This can be overcome by mounting either the drum or diaphragm on a lead screw, so that by turning a handle or allowing a weight to drop, relative movement will take place. It is usually preferable to move the drum in relation to the diaphragm so that the speaker can remain seated while using the equipment. You will notice also that the surface can easily be damaged and there is no way to reproduce the sounds on the drum. If a groove were to be made the same shape - that is, to follow the same path as that transcribed on the blackened surface, and the bristle or something a little more rigid were returned to the beginning, and placed in the start of the groove, this would now impart the vibrations to our diaphragm, and we would be able (by causing the diaphragm to move as before) to reproduce the sounds recorded.

Scott invented his Phonautograph between 1847 and 1857. It was not until 1877 that Edison announced his 'Phonograph', a simple mechanism consisting of a drum moved by a lead screw covered with thin metal foil. The 'bristle' in this case a steel needle, made indentations on to the metal foil in a series of tiny 'hills and dales' as the diaphragm moved in and out. This of course, was capable of reproduction as described above. At a later stage, a wax cylinder replaced the tinfoil and was hard enough to play back a number of times. Another engineer, Emile Berliner, of German descent, used the lateral cut on a flat disc. To collect vibrations a large horn was used, and this was arranged so that its open end was on the other side of a partition forming one wall of the "recording studio". To maintain an even tone a motor of constant speed must be used, and very often this was gravity driven by a weight of approximately one hundred pounds. We will study the machines in more detail in a later article.

Letter to the Editor-

Dear Mr. Bayly,

I was very interested to see a picture of August van Biene on the front of the December "Hillandale News" playing the cello with Auxeto attachment.

I saw him many times when he appeared on the London Halls. His favourite piece was 'The Broken Melody'. I notice that the caption mentions that the Auxetophone was the invention of the Hon. Charles Parsons, (later Sir Charles). But, to Oswald Short and myself it will always be the invention of the late Horace Short, who sold it to Parsons, who in his turn sold it to the Gramophone and Typewriter Company (later H.M.V.) When I was working with Horace Short in 1900 he invented the phono-fiddle. This was a length of mahogany about three feet long. About six inches from the base was a converted phonograph reproducer with a violin string stretched over a bridge-piece similar to a violin, and a phonograph horn attached to the reproducer to amplify the sound. George Chirgwin known as "The White Eyed Kaffir" used one on the Music Halls when playing such songs as "My Fiddle is My Sweetheart" and "The Blind Boy".

The instrument was patented and called the "Trohs", being the name Short in reverse. Mr. Oswald Short was 85 on 16th. January. I am sure that he will be interested to see a copy of 'The Hillandale News' with Van Biene and the Auxeto-fiddle.

Wishing a 'Happy New Year' with Good Health to yourself & the Society,

Yours sincerely,

Charles S. Cox.

A History of the Nordica Memorial Association

prepared by Mrs. Nina D. Palmer

I shall give you a short history of the Association since its foundation in December, 1927.

In 1911, this farm of 115 acres in Farmington, Maine, (U.S.A.) - the birthplace of Lily Norton - was purchased by her sisters, who redecorated it and furnished the house, improved the grounds, called the place Norton Woods and presented it to Mme. Nordica. In August that year, Nordica came here for a visit with her sisters, and while here, gave an hour's concert in Merrill Hall, a never-to-be-forgotten occasion by the many hundreds of people who came from miles around to hear the great and gracious Nordica sing.

The sisters continued to spend a portion of the summers here - until the death of Nordica in 1914. Eventually they too passed to the Great Beyond, the farm went into other hands, was unoccupied, and gradually fell into disuse. The house became a sad ruin. Restoration had long been in the minds and hearts of friends and admirers of Lillian Nordica. It was almost a personal matter to some of us here in Farmington. We liked to think of her, not only as a great artist of international fame, but as the famous daughter of our own Franklin County. So in December, 1927, the Nordica Memorial Association was organised for the purpose of restoring the birthplace, and sometime, somehow, developing these broad acres, so beautifully located, into a fitting memorial of a great woman.

There was not much money with which to work. Ten of our townsmen came forward and gave \$ 100 each, and so started the ball rolling. Without the generosity of these men I doubt if this Association would have been organised. Then with small gifts here and there throughout the country, other generous donations from a few local people, and untiring effort on the part of a small band of Farmington people - best of all, vision, enthusiasm for the faith in the merits of the project - the Association was able to buy the farm and restore the house to its original condition.

New chimneys were built, the cellar drained and walled, new house foundation built glass set in every window, new floors laid, ceilings restored, fireplaces rebuilt, all rooms painted and papered, and the outside of the building painted. The nice old barn received its share of attention. The grounds were improved and the old stone wall rebuilt. Then furniture, largely from the Norton family and in the period in which Nordica was born, was obtained - until the farmhouse in which Lily Norton was born, became the simple, sweet comfortable home in which she, her father, mother and sisters lived - like many another American family.

Before the house was finished, Mr. and Mrs. Harry Josselyn were placed here as

caretakers, and remained until the spring of 1936. During that year the house was entirely redecorated. In the late summer of 1936 Mr. and Mrs. Maurice Wade began their duties as caretakers.

As time went on, the Association was able to make other permanent improvements. Water was brought into the house from a never-failing spring in one of the pastures. A central heating system was installed; also electricity in house and barn. Since the restoration of the house, it has been open to visitors 1st. May to 1st. November. Thousands of names have been written in the visitors' registers.

In 1931, it became known that priceless Nordica possessions were in storage in New York and could be purchased by the Association. This was done, and in due time, the large consignment was shipped to Farmington - 7 trunks, 9 barrels, 9 cases, a total of 26 pieces. Beautiful and elaborate costumes, stage jewelry, operatic scores, bric-a-brac, china and glass. Of course, these treasures were arranged and distributed as favourably as possible in the limited space which the house provided. Cases and cabinets were made, and cupboards utilised. However, parts of the consignment are necessarily stored outside the Homestead.

In the following summer, 1932, a three-day exhibition of these Nordica relics was held in the vestry of the Unitarian Church. The articles were attractively displayed and proved a decided success, attracting over 800 people, and pronounced the finest personal collection in Maine. An admission was charged, realising a very satisfactory sum.

In 1932, one of our trustees discovered in New York 38 copies of the book Nordica's Hints to Singers. This book was out of print, and therefore a prize. The said trustee bought them and presented them to the Association. They were put on sale at the Homestead and sold like hotcakes. This book contains, besides other hints to singers, an account of Lillian Norton's training for the opera as told in the letters of the singer and her mother. These letters are of moving interest, while the intensely practical hints are the sole personal record that Madame Nordica left.

In 1935, the Association purchased, through the efforts of its New York trustee, at auction in New York City, more Nordica effects, including two full-length oil portraits of Nordica, one of which hangs in the living room; the other is too large to be placed in the house, and has found refuge in the teachers' room in one of the school buildings in town. In this second consignment were furniture, rugs, and other distinctly museum pieces.

These priceless Nordica effects must be preserved. The gowns and jewels are wonderful beside being the main illustration of the great singer's imposing career. They and the other effects should be safely housed - safe from fire and from deterioration from storage conditions. Even aside from various risks, the birthhouse is inadequate in size.

It has been suggested wisely that these costumes and stage jewelry will be of great value to future singers as models for the many operatic roles for which they were designed and worn. Perhaps no other singer has worn such gorgeous stage gowns. The tiaras, necklaces, bracelets are dazzling. Do we not owe it to future generations that these treasures be preserved in a safe and suitable building; that this memorial be developed and completed, as a symbol of real American greatness? This is the goal for which the Nordica Memorial Association is striving.

((Reprinted from the Franklin Journal and Farmington Chronicle.))

Note: The Nordica Memorial Association, which is unique, still flourishes although it has

been impossible to build the long hoped-for fireproof museum. A memorable year in its more recent history was Nordica's centenary in 1957, which received nationwide publicity largely because of a series of articles, broadcasts, exhibitions and concerts sponsored by the Association. Ira Glackins' excellent biography, "YANKEE DIVA", was published in 1963.

M.L. Gardner. Trustee, Nordica Memorial Association.

Thumb Nail Sketches, No. 39 by Tyn Phoill

Valse Caprice (Newland) a pianoforte solo by Victor Young. (Edison Blue Amberol 4636.)

I have just learned, with regret, that the Edison pianist, Victor Young died at his home at Putnam Valley, New York, on 4th, September, 1968, after a month's illness.

This seems the time and place to review his career.

Born in Bristol, Tennessee, he was educated at the College of Music, Cincinnati, and New York University, where he studied with many artist teachers.

Beside being a noted pianist, Victor Young was an author and composer, and together with his wife, Helen Davis, (herself a noted Edison mezzo-soprano) performed at concerts in many parts of the United States.

He made his debut in Concerto work with the Russian Symphony Orchestra and toured the United States, Canada, and Europe in concerto work with many famous orchestras. During these tours he often acted as accompanist to many prominent violinists. He was personal music director for Thomas A. Edison from 1919 to 1937 at Edison's Phonographic Laboratory at West Orange, New Jersey. Do not be confused by the latter date. There was still much to do even though commercial recording ceased in 1929.

As an author, Victor Young wrote numerous ^{articles} on American music and contributed to textbooks on choral singing. In addition to his Edison recordings he also made piano rolls.

He was the Director of Music at Miami Military Institute, Sweetwater College in Tennessee and at the Henderson-Brown College, Arkansas.

He conducted the Cincinnati Festival Orchestra and directed one of the first commercial radio programmes.

He composed the music for one of the earliest sound films "In Old California". Other productions, for which he wrote the music included, "Immigrate Smokey", "Charm Assembly Line Belle", "A Fragment for Spring Orchestra Song", "Gossip", "Tea Kettles Song" and "Red Rosie Bush". His operetta music included "Rid'n" and "Happy Week".

"Under a Spanish Moon" was one of his favourite piano solos.

For the past eighteen years, Victor and Helen Young have conducted an antique business near New York.

PETS CORNER. "Hi! Taxi!"

Taxi Driver: "Station Sir?"

Traveller: "Well! I'm a bit late for the battle."

Unlisted Pathé Recordings, 1905 - 1908

131

by Fuji Fujita

(Continued from page 78, October, 1968 'Hillandale News')

MERVIOLA, Helene, soprano

- 19200 Entree- 19201 Drei Wünsche - So lügen die Männer auf Rosapapier (Ziehrer)
- 19202 Rastelbinder - Wenn zwei sich lieben (Lehar)
- 19203 Frühlingsluft - Frühlingsluft - walzer (Strauss)
- 19205 Gottergatte - Was ich längst erträumte (Lehar)
- 19206 Gottergatte - Gavotte der Juno (Lehar)
- 38201 Drei Wünsche - Schön Gretelein (Ziehrer)
- 19209 Verwünschtes Schloss - Trinklied - (Millocker)
- 38023 Geisha - Golfisch Lied (Jones)
- 38204 Bettelstudien - Trinklied der Laura (Millocker)
- 38026 Lustige Nibelungen - Romanze der Grunhilde (O. Strauss)
- 38027 Die Schöne Galathee - Harfenarie (Suppe)
- 38028 Bonbonniere - Männerschwüre, Walzer (Sänger)
- 19204 Süßes Mädel - Lied von süßem Mädel (Eysler)

MERVIOLA, Helene and ROHR, Max, duet

- 38300 Veilchenmädel (Hellmesberger)
- 38302 Veilchenmädel - Für Dich will gern ich betteln geh'n (Hellmesberger)
- 38303 Zigeunerbaron (Strauss)
- 38304 Lustige Nibelungen - Minneduett (Strauss)

MODL, Gabrielle, soprano

- 38321 Künstlerblut - Entree- 38323 Gottergatte - Jeder Mann glaubt seiner Frau
- 38322 Schützenlied - Entree- 38377 Künstlerblut - Gassenbubenlied (Eysler)
- 38457 Fantinitza - Vorwärts mit frischem Mut
- 38320 Walzertraum - G'stelle Madl'n keck und fresch (O. Strauss)

MODL, Gabrielle and STREHL, Willy duet

- 38324 Gottergatte - Mein Boudoir (Lehar)
- 38372 Walzertraum - O du ganz gehauter Fritz (O. Strauss)
- 38374 Gottergatte - Juno und Jupiter (Lehar)
- 38375 Schützenlied - Kussduett (Eysler)
- 38458 Zigeunerbaron - Wer uns getraut (Strauss)
- 38373 Walzertraum - Piccolo, Piccolo, MODL and WALDEMAR'S duet

NEBE, Carl, bass

- 14127 An der Weser, Lied (Pressel)
- 14351 An des Rheines grünen Ufern
- 14140 Die Uhr (Lowe)
- 14353 Am Elterngrab (W-Thymian)
- 14302 Vom Rhein der Wein
- 14352 Lohengrin - Gebet des Königs (Wagner)

(Continued on page 134)

MAY, 1936.

Vocalion

2/6 Swing Records

INTRODUCING VOCALION SWING RECORDS

This month will be a memorable one in the history of modern dance music. For the first time in the history of the Gramophone Industry, a new record is being introduced for the benefit of those who enjoy swing music, and for those newcomers who are rapidly joining the ranks. What does swing music signify? After listening to the Vocalion Swing Series, those who do not yet appreciate the full meaning of this term will find that it is the **only dance music worth preserving.**

The ordinary dance records are forgotten after a few playings when the tune grows out of date, whereas the fascination of swing music grows on you more and more as you play the records.

The Vocalion Swing Series has been inaugurated with the object of making available to you some of the most outstanding recordings by famous artistes, drawn from one of the most invaluable catalogues in America. With these records you will be able to build up a complete and representative library, which will give you pleasure for many years. With these leaflets too, you can build up a complete reference guide to help you appreciate these records.

The World's Greatest Swing Music

TAP-TAP! *What's there?*

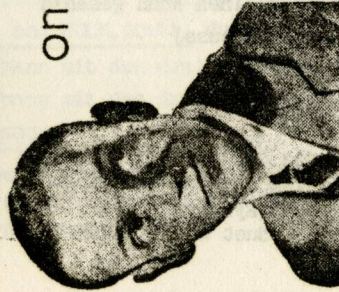
FRED ASTAIRE

on **VOCALION RECORDS**

in the hits from

his latest film

"SWINGTIME"



- 500 A Fine Romance (A Sarcastic Love Song) Fox-trot
- Bojangles of Harlem (With Tap Dancing) Fox-trot
- 502 The Way You Look To-night Fox-trot
- The Waltz in Swing Time (Played by Johnny Green and his Orchestra) Waltz
- 501 Pick Yourself up (With Tap Dancing) Fox-trot
- Never Gonna Dance Fox-trot
- 514 JOHNNY GREEN (Assisted by Dave Terry) Piano Selection from "Swing Time"
- Parts 1 and 2. "Bojangles of Harlem," "The Way You Look To-night," "Pick Yourself Up," "Never Gonna Dance,"

Vocalion
Celebrity Records 2/6

TEDDY WILSON AND HIS ORCHESTRA

(Featuring Lionel Hampton (Vibraphone)

(Vocalist, Redd Harper)

S.35 Sing, Baby, Sing You Turned the Tables on Me } Film "Sing, Baby, Sing"

As you have probably heard by now, Teddy Wilson, the brilliant coloured pianist recently paid a visit to Hollywood, where he appeared as a guest artist with Benny Goodman's Orchestra. During this visit he recorded four discs with a band built around a contingent from the latter's band, and the above two titles are the first releases to result from this session.

Apart from Teddy's own solo work, which is well up to his standard, the chief attractions lies in the inclusion of a newcomer who looks like becoming a big name amongst singing artists. This is Lionel Hampton, the vibraphone player. Attention was drawn to this youthful coloured artist when, many years ago, he made some records with Louis Armstrong (such as "Memories Of You" and "Shine") in which he did outstanding work on both vibraphone and drums.

The only other solo parts in this record are taken by Vido Musso on tenor sax and Gordon "Chris" Griffin on trumpet. The band is completed by Benny Goodman (clarinet), Allan Reuss (guitar), Harry Goodman (bass) and Gene Krupa (drums).

†S.33 I Cried for You } Vocalist, Billie Holiday

It's Like Reaching for the Moon }

†S.23 Too Good to be True Sugar Plum (From Film "Thanks a Million")

Slow Fox-trot

"STUFF" SMITH AND HIS ONYX CLUB BOYS

Serenade For a Wealthy Widow

S.37 Bye, Bye, Baby (Vocalist "Stuff" Smith)

We imagine that nobody will receive a bigger shock on hearing this remarkable record of "Serenade For a Wealthy Widow" than Reginald Foresythe, the composer. "Stuff" and his gang have given the number an entirely individual interpretation, and it is only after you have heard the record several times that you realize it is still fundamentally the same. The reason for this apparent difference from the composition is that so many parts that were originally to be played as written are here used as a basis for improvisation.

The violin playing of "Stuff" Smith himself and the trumpet work of Elliott "Jonah" Jones are, of course, main features, while the rhythm section consists of James Sherman, piano; Bobby Bennett, guitar; Mack Walker, bass, and "Cozy" Cole on drums. There is no vocal chorus on this side.

†S.28 You're A Viper (Vocalist, Jonah Jones)

Tain't No Use (Vocalist, "Stuff" Smith)

Billie Holiday and Her Orchestra

(Vocalist, Billie Holiday)

S.38 A Fine Romance (From Film "Swing Time")

Billie's Blues

Once again Billie Holiday stars in a record of her own, after her appearance with Teddy Wilson's Orchestra in last month's release (Record S.23). Swing fans will have additional cause for rejoicing this time on account of her choice of material. Coloured singers' ability can generally be measured by the way they sing the blues—and in "Billie's Blues" she acquires herself admirably, with a performance in which both her own singing and the orchestra's playing have the authentic blues atmosphere so seldom captured on a gramophone record.

The artists responsible for this fine performance are Bunny Berigan (Trumpet), Shaw (Clarinet), Joe Bushkin (Piano), Dick McDonough (Guitar), Pete Peterson (Bass) and "Cozy" Cole (Drums).

†S.24 Did I Remember? (From "Suzy") } Vocalist, Billie Holiday

No Regrets

PFANN, Carl, tenor

- 19070 Veilchenmädel - Fluchtig nur sah ich die Schöne (Hellmesberger)
- 19071 Nacht in Venedig - Gondellied (Strauss)
- 19072 Verwunschene Schloss - Edelweisslied
- 19073 Der arme Jonathan - Matrosenlied (Millocker)
- 19074 Boheme - Lied des Rudolf (Puccini)
- 19075 Manon - Traumarie - (Massenet)
- 19076 Lucia von Lammermoor - Arie des Edgardo (Donizetti)
- 19077 Orpheus - Lied des Aristeus (Offenbach)
- 19078 Rigoletto - Ballade (Verdi)
- 19079 Boccacio - Fassbinderlied (Suppe)
- 19080 Vogelhandler - Auftritt des Stanislaus (Zeller)
- 19082 Gasparone - Walzer (Strauss)
- 19084 Blaubart - Legende des Blaubart (Offenbach)
- 19085 Glocken von Corneville - Far bin, Matrose (Planquette)
- 19086 Glocken von Corneville - Glockenwalzer (Planquette)
- 19087 Hoffmanns Erzählungen - Klein Zack (Offenbach)

PETKO, Emmi, soprano

- 38071 Es muss ein Wunderbares sein (Mozart)
- 38072 Freischütz - Arie der Agathe (C.M. Weber)
- 38073 Waffenschmied - Arie der Marie (Lortzing)
- 38074 Figaro's Hochzeit - Ihr, die Ihr Triebe (Mozart)

PORTEN, F., baritone

- 13206 Zar und Zimmermann - Sonst spielt ich mit Szepter (Lortzing)
- 13207 Carmen - Torero lied (Bizet)
- 13212 Zauberflöte - Der Vogelfänger bin ich ja (Mozart)
- 13217 Landtreicher - Wenn in Lenz die Jungen Rosen (Ziehrer)
- 13223 Bettelstudent - Ach, ich hab sie ja nur auf die Schulter gekusst (Millocker)
- 13226 Glocken von Corneville - walzer (Planquette)
- 13224 Undine - O kehr zurück (Lortzing)
- 13242 Geisha - Lachlied (Jones)
- 13231 Du mein Girl - (Lyn Ndall)
- 13232 Shon war's doch - Nord Express (Hollander)
- 13232 Lysisrata - Einfach Puppe (Linke)
- 13234 Die Fraulein vor der Himmelstür (Gene)
- 13235 Seine Kleine - Haben Sie nicht den kleinen Kohn geseh'n
- 13283 Der Lustige Krieg - Nur für Natur (Strauss)
- 13254 Eine feine Nummer - Ich pfeife drauf
- 13256 Der Star - Couplet

ROHR, Max, tenor

- 38230 Apajune der Wassermann - Arie des Soldaten (Millocker)
- 38231 Susscs Madel - Dort in der Villa, am kleinen See (Eysler)
- 38232 Schützenliesel - Wilhelminenlied - (Eysler)
- 38306 Schützenliesel - Du Susse, Susse. duet with CARNERI.

SCHÜLLER, Willi, tenor

- 38242 Lohengrin - Lohengrins Abschied (Wagner)
 38243 Trompeter von Sackingen - Abschiedslied (Nessler)

SIEGMAN-WOLFF, Phila, soprano

- 38290 Schöne Helena - Arie der Helena (Offenbach)
 38291 Schöne Helena - Auftrittslied der Helena (Offenbach)
 38292 Geisha - Walzerlied (Jones)
 38297 Schöne Helena - Couplet (Offenbach)
 38293 Boccaccio - Hab' ich nur deine Liebe (Suppe)
 38294 Bettelstudent - Trinklied der Laura (Millocker)
 38295 Juxheirat - Couplet aus dem 1 Akt (Lehar)
 38296 Juxheirat - Kusslied (Lehar)
 38298 Fledermaus - Couplet der Rosalinde (Strauss)
 38299 Fledermaus - Czardasz (Strauss)

STREHL, Willy, tenor

- 38326 Zigeunerbaron - Entree-lied der Barinkay (J. Strauss)
 38376 Schützenliessel - Mutterlied (E. Eysler)
 38325 Walzertraum - Alles was keck und fesch (O. Strauss)
 38349 Gottergatte - Cupidolied (Lehar)
 38348 Walzertraum - Leise ganz leise (O. Strauss)
 38455 Don César - Entree-lied des Don César
 38459 Susses Madl - Launische Damen (Reinhardt)
 38456 Don César - Legende

STREITMANN, Carl, tenor

- 38412 Boccaccio - Fassbinderlied (Millocker)
 38413 Bettelstudent - O Schicksal hau' nur zu (J. Strauss)
 38417 Bettelstudent - Loblied der Polin (J. Strauss)
 38397 Dollarprinzessin - Roslein auf der Haide (Leo Fall)
 38418 Gasparone - O dass ich doch ein Rauber war (Millocker)
 38453 Fledermaus - Trinke Liebchen trinke schnell (J. Strauss)
 19172 Rastelbinder - Slavische Romanze (Lehar)
 19174 Nacht in Benedig - Lagunenwalzer (Strauss)
 19175 Hoffmann's Erzählungen - Klein Zack (Offenbach)
 19176 Zigeunerbaron - Entree-lied des Barinkay, und chorus (Strauss)
 19177 Hofnarr - Abschied
 19179 Spitzentuch der Königin - Wo die wilde Rose erblüht (Strauss)

STREITMANN, Carl, and HOLM, Greta, duet.

- 38411 Der Mann mit den drei Frauen - Kenne gar viele Damen komm (Lehar)
 38419 Der Mann mit den drei Frauen - Sind alle Wiener Frauen (Lehar)

THEREN, Mila, soprano

- 19164 La Dentada, Triester Lied
 19168 Die Puppe - Lied der Alesia
 19165 Du reizendes Mädchen

- 19166 Fesch in Dreiviertal-Takt
 19167 Fruhlingsluft - Entreelied der Hanny (Josef Strauss)
 19179 Tiroler Jodler
 19169 Der arme Jonathan - Couplet of Molly (Millocker)
 19171 Geh' sei g'scheidt (Krisch)

von TURK-ROH, Olga, soprano

- 38200 Die Sprode (Nemes)
 38204 Im Fruhling (Nemes)
 38205 Wohin? (Schubert)
 38212 Madame Sherry - Das Lied von der Droschke (Huge Felix)-
 38206 Fledermaus - Mein Herr Marquis (Strauss)
 38207 Mikado - Lied der Yum-Yum (Sullivan)
 38208 Opernball - Chambre separee - Lied
 38211 Lachlied (Fejer)
 38202 Standchen (R. Strauss)

DRDLA, Franz, violinist

- 19886 Mazurka
 19887 Madrigal : (arranged by Simonetti)
 19888 Andante from Faustphantasie (arranged by Sarasate)
 19892 Nocturne (arranged by Sarasate)
 19884 Second movement from the Violin Concerto (Mendelssohn)
 19889 Third Serenade (Drdla)
 19891 First Serenade (Drdla)
 19893 Madrigal (Drdla)

(concluded)

Society Meetings

At 'The Bridge House', Borough Road, London. S.E.1. commencing 6.45 p.m.

Tuesday 11th. March, 1969. Roy Smith presents a programme of Edison cylinders & discs of "THE ROARING TWENTIES"

Tuesdays 8th. April, 1969, Wally Dukes will present an evening of cylinders

At 'The Giffards Arms', Victoria Street, Wolverhampton. commencing 7.30 p.m.

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Vocalion S,500,C0001 and V series " 86s.6d. (80c)

Brunswick Numerical Catalogue 01001-02000=3s (40c)

Artist Catalogues Brunswick 0200-02999=4s (50c)

Rex 8001-8999= 4s. (50c)

FUTURE ISSUES of Artist Catalogues 4s. each (50c.)

Columbia FB1000 - FB1999. H.M.V. B5000 - 5999

Parlophone F1000-F999 Regal/RegZon MR1-MR999

All prices include postage.

A six-issue subscription to consecutive "Catalogues Monthly" (being the artist catalogues listed above) is £1 - 1s. (\$ 2.60) postage paid.

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e. Edison Opera Phonograph

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Our Illustrations

The pictures on the front-cover are explained in the relevant articles. On pages 122 and 143 we reproduce two pages photographed for us by Dr. Drake from the mail-order catalogue of H.R. Eagle & Co. Slight bending of the lines of print was inevitable as it was a thick book. On page 144 is a phonograph of unknown origin, believed to be German which has been sent in for identification. Would any member with knowledge/ideas/observations on the phonograph please write them to Ernie Bayly who will forward them. We are grateful to

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OUR APRIL ISSUE. Is your sub. paid up?

to members who loaned the photographs for the illustrations. Either with this magazine, or separately, you will receive a big sheet copied from an Edison advertisement at the time when Blue Amberol cylinders were introduced. Although, for some reason known to itself, the Edison Company did not reproduce the pictures of its phonographs in correct scale to each other, we reproduce it as it was and hope that it will prove useful to you in the identification of Edison phonographs. For this item we are extremely grateful to Mr. Earl Mathewson of Toronto who kindly supplied us with the giant-full-sized printers' negatives ready for our own printer to go ahead.

Catalogue Review

by Ernie Bayly

CARL NIELSEN. A DISCOGRAPHY by CLAUD FABRICIUS-BJERRE 2nd. Edition

The Nationaldiskoteket of Copenhagen, Denmark has published a new edition of this discography which was first published in 1965. It comprises 44 pages, plus an illustrated cover.

Nielsen's work covered a wide field of compositions, Symphonies, Concertos, Chamber music, Opera, Songs and works for various solo instruments. Denmark can be justly proud of its famous musical son.

In his discography, Mr. Fabricius-Bjerre has arranged Nielsen's ^{works} under their 'types'. Each work is clearly titled, followed by the numbers of the records upon which it appears, together with names of artists and recording dates.

As Danish is spoken by only a relatively small number of people, most of this book is in English, or translations of Danish titles are given.

There is a very convenient index in the sections - Titles; Artists; names of Orchestras Chamber Groups and Choirs; and catalogue numbers under makes. The Nationaldiskoteket is to be congratulated upon its clear presentation. Highly recommended

I presume that this Nielsen Discography is obtainable upon sending two International Postal Reply Coupons to the Nationaldiskoteket in Copenhagen, which has hitherto been the procedure. (As I mentioned in the previous issue, I do not have the current address, believing that it has moved, but their will only be one of them in Denmark!!!)

- - - - -

ALPHABETICAL ARTIST LISTING OF VOCALION RECORDS by JIM HAYES.

These are the Vocalion records issued in Britain during the 1930's - not to be confused with those of the 1920's).

Jim is not the first to compile this list - but is the first to publish it in neat complete form. Somewhere around 1947, while I was hoping to become a civilian again, King George VI had me installed in an office in Schleswig-Holstein with nothing much to so I whiled away the time by composing a list of Vocalion discs with the aid of (to recall only a few) such enthusiasts as W.H. Parry, Gerry Lascelles, Ken Foale. I duplicated the list and supplied it to any who asked for it. I haven't one left now, which may be just as well, for quality of presentation was not one of its claims to fame - unlike the catalogue under review. Initially, Mr. Hayes gives us the dates when these series of Vocalion records were available, the S (Swing) 500 (Celebrity) C0001 (Continental) and V (Origins of Jazz). Then he explains his layout (where the records are listed under

artists) showing the original catalogue number (for most Vocalions were not recorded in Britain), dates of recordings, and matrix numbers. The final section is brief numerical listing referring the reader to the page on which a particular record is to be found, e.g. 'S217 12' whereupon page 12 quickly reveals S217 as being by Trixie Smith. So, if you wish to know what this almost legendary make released, in the principally jazz & swing style of music, or you will find this catalogue worth your money, at 6s.6d. from Jim Hayes, [REDACTED] Liverpool L21 8HR. To help my little review along, I have made stencils of two Vocalion leaflets, which you find in the centre of this issue. May, 1936, was the first release and we see the front page of the leaflet, which was printed in pale blue, making it difficult to reproduce. The 'Celebrity' series was launched in November, 1936, but I have used the leaflet from December because it gives us a nice 'front' announcing Fred Astaire's records, together with another page which I could just squeeze into our pages. This was printed in black. Now to tell a bit of Bayly biography - I seem to recall going to see the film 'Swing Time' one Wednesday afternoon with my schoolpal Vic Evans, what we should have been doing is another story!!! Vocalion catalogue highly recommended.

THE VARIOUS PUBLICATIONS OF ALLEN KOENIGSBERG

Mr. Koenigsberg is a great enthusiast of the phonograph and as you will have gathered from the leaflets which we are distributing on his behalf, he has been very busy. His reprints are accurately described on his leaflets - (which themselves are very well produced.)

To quote Mr. Koenigsberg's reference numbers, items 3/4/5/6/7 are sheets 12½"x 17" of very thick, tough, good quality paper, depicting 3 reprinted articles about the phonograph and two song-fronts. The reproduction is of high quality and these items would, when framed, make excellent additions to your 'music room', 'museum', or what ever you have. (If you are like me, you find that every room reminds you that phonographs and records are just a way of life!) These are highly recommended - at \$ 1.50 each.

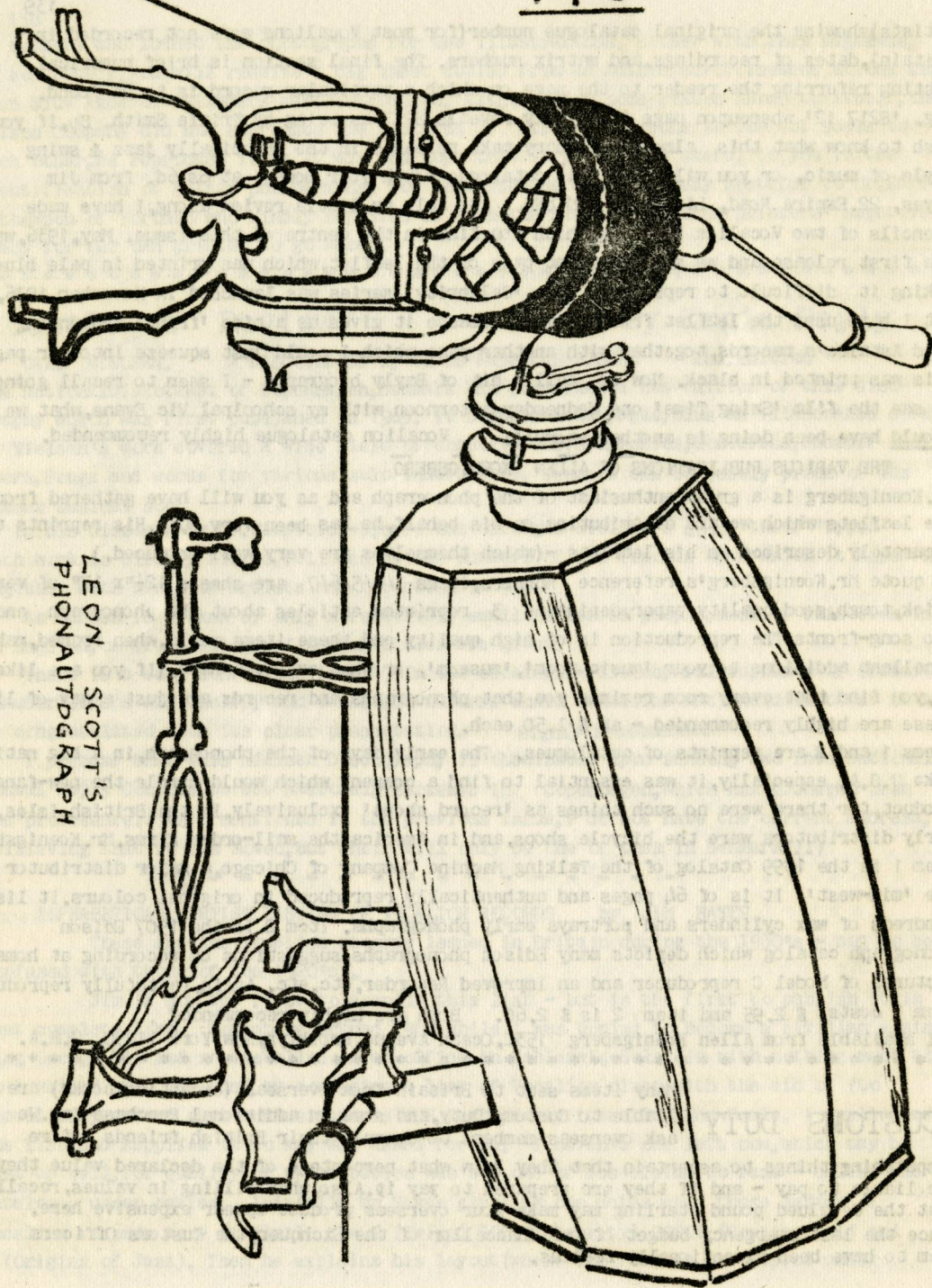
Items 1 and 2 are reprints of catalogues. The early days of the phonograph, in a big nation like U.S.A. especially, it was essential to find a company which would handle the new-fangled product, for there were no such things as 'record shops' exclusively. In the British Isles, the early distributors were the bicycle shops, and in America, the mail-order firms. Mr. Koenigsberg's item 1 is the 1899 Catalog of the Talking Machine Company of Chicago, a major distributor of the 'mid-west'. It is of 64 pages and authentically reproduced in original colours. It lists hundreds of wax cylinders and portrays early phonographs. Item 2 is the 1907 Edison Phonograph catalog which depicts many Edison phonographs, suggestions on recording at home, pictures of Model C reproducer and an Improved Recorder, etc. etc. Again, faithfully reproduced. Item 1 costs \$ 2.95 and item 2 is \$ 2.60. Both are highly recommended.

All available from Allen Koenigsberg [REDACTED] Brooklyn, New York 11230, U.S.A.

Many items sent to Britain from overseas, (excepting books) are liable to Customs Duty, and some an additional Purchase Tax. We ask overseas members to consult their British friends before

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despatching things to ascertain that they know what percentage of the declared value they are liable to pay - and if they are prepared to pay it. Also, when filling in values, recall that the devalued pound sterling may make your overseas product appear expensive here. Since the last emergency budget of our Chancellor of the Exchequer, the Customs Officers seem to have been exceptionally zealous.



LEON SCOTT'S
PHONAUTOGRAPH

William F. Hooley by Quentin Riggs

William Hooley, "The Little Man with the Big Voice", was born in Ireland just over 100 years ago. He lived for a while in England and then went to America, where he gained fame as the possessor of one of the finest basso profundo voices on recordings.

From the mid-1890's to 1918 he made all types of records - solos, trios, quartets, talking records, etc., but the greatest part of his recorded output consisted of quartet and chorus records.

About 1896 a quartet was organised which became the most popular recording group of the 1890's and early 1900's. It was the Haydn Quartet, which was also known as the Edison Male Quartet and, for a very short time, the American Quartet. Originally the personnel was Hooley, John Bieling, S.H. Dudley and Jere Mahoney. About 1900 Mahoney was forced to retire because of ill-health and his place was taken by a young Canadian named Harry Macdonough, who was to become one of America's favourite singers of ballads and sentimental songs between 1902 and 1920.

In 1898 Hooley organised the Original Lyric Trio, of which he was the manager. The other singers were John Havens and Estella Louise Mann, one of the first women to make records.

In the early phonograph days there were three different which used the name of the American Quartet, and Hooley sang in all of them. The Hayden Quartet used the name for a short time during the 1890's. Then in 1901 and 1902 a series of records were made for Victor by another group - Albert Campbell, S.H. Dudley, Hooley and an Englishman named Leahy. In 1909 a third American Quartet was organised to sing the many ragtime comic songs being written at that time, and it was one of the most popular of all the recording groups during the sixteen years of its existence.

They made many excellent recordings, including "The Grizzly Bear", "Oh! You Beautiful Doll", "Down in Dear Old New Orleans", "That Slippery Slide", "Trombone", "The Skeleton Rag", "Honey Man", and "Ragtime Violin". Hooley's strong, mellow bass voice added much to the ragtime effect, the close harmony and the comedy in all their records. The other members of this group were Billy Murray, John Bieling and Steve Porter. A fifth singer, Will Oakland was added for several records made between 1912 and 1914, and this combination was called the Heidelberg Quintet.

In 1912 Victor organised the Orpheus Quartet to sing a more serious type of music. This was Hooley, Harry Macdonough, Lambert Murphy, and Reinald Werrenrath (Murphy and Werrenrath were both leading singers at the Metropolitan Opera during this period). They made many records on their own and, when a chorus was required, they supported many of the top opera and concert artists of the day, including John McCormack, Frances Alda, Alma Gluck, Clarence Whitehill and Louis Homer. On McCormack's recording of "Adeste Fidelis" (Victor 74436) the two Irishmen joined forces and sang one of the verses as a duet.

Hooley, who was a soloist at St. Patrick's Roman Catholic Cathedral in New York, sang regularly with the Victor Light Opera and Opera Companies, the Trinity Choir, the Victor Male and Mixed Choruses, as well as other ensembles. A 1910 Light Opera Company record (Victor 35386) "Gems from H.M.S. Pinafore", on which Hooley sang "I am the Monarch of the Sea" has the distinction of being kept in the catalogue longer than any other Victor Black-

label record. It was a big seller and was available until 1943!

Around 1912 a group consisting of Hooley and five other distinguished artists was assembled to record the famous Sextette from "Lucia di Lammermoor". Previously the only versions available on Victor were those with Caruso, the highest priced records ever issued in America, which sold for seven dollars each. That was a lot of money in those days, and it is still a lot of money for a single-sided record containing only about four minutes of music! The new version was more of a bargain, selling at \$1.25 for the single-sided issue and \$1.50 for the double-sided one, which was coupled with the Quartet from "Rigoletto".

Most of Hooley's solos were the usual songs found in bass repertoire. These were good, but in 1913 he recorded two songs which I think are outstanding and the best he ever made - - "When the Rainbow Shines Bright at Morn", and "The Rolling Stone", on which he was assisted in the chorus by the Heidelberg Quintet, and "The Rolling Stone" on which the American Quartet assisted. As I recall, both numbers were written by George Botsford, who arranged many songs for the American Quartet, so it is very likely that these two songs were written specially for Hooley. They suited his voice and style perfectly and they are truly masterpieces of bass singing!

Hooley kept just as busy at the Edison studios as he did at Victor. He sang with the Premier Quartet, occasionally with the Knickerbocker Quartet, the Empire Vaudeville Company etc. Edison Fans know that, beginning around 1912, almost all the vocal solos issued on cylinders and discs had a chorus (male, female or mixed) to assist in the refrains. It would be a safe guess to say that Hooley took part in almost all the male and mixed choruses which supported the soloists between 1912 and 1918.

Will Oakland told me that in 1918 he went to a New York hospital to visit a friend. While walking down the hospital hall he suddenly heard a big, booming, bass voice emerging from one of the rooms. Will exclaimed to the nurse: "I know that voice! That's my old friend Bill Hooley!" It was during Hooley's last illness, from which he did not recover.

William F. Hooley was highly regarded by his contemporaries both as an artist and as a person. Several years ago Harry Macdonough's son Donald sent me a copy of a letter his father had written shortly before his death in 1931. In the letter Macdonough recalled many details of his career and the early phonograph days. He mentioned Hooley, saying that he was an asset to any ensemble he sang with and that he was one of the finest basses of his day. Today, almost fifty years after Hooley's death, there are thousands of record collectors all over the world who agree enthusiastically with those words of Hooley's long-time friend and associate.

LETTER TO THE EDITOR.

Dear Ernie, Just a quick note thanking all the Members for the card which you sent me upon my recent wedding. I thought that it was really 'terrific'. At my new home I shall have plenty of work to do, but once it is 'liveable' I shall be pleased to see any of my phonograph friends who care to call. Thank you all for that very pleasant surprise. Sincerely, Robin Hayden.

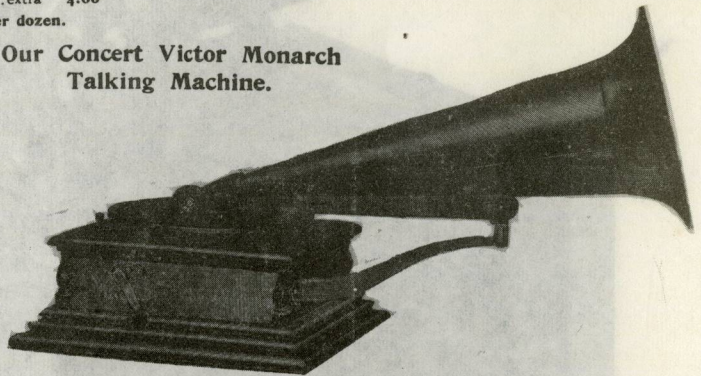
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